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states, so that their reflex effects do not readily flow off in the motor, secretory or trophic regions, a sense of psychalgia or melancholia results; conversely, if the system is less sensitive, and stimuli pass to their reflex effects without inhibition or with loss tension, feelings of pleasure tending towards mania arise, and the consciousness of the ego is exalted.

Chorea und Psychose. Dr. SCHUCHARDT. Allg. Zeitschr. f. Psychiatrie, January, 1887.

After an extended and valuable sketch of the history of medical opinion concerning chorea, in which it is shown that the St. Vitus Dance of the Middle Ages, or chorea magna, is more nearly allied to hysteria than to true chorea, and that there is a widely extended opinion among writers upon chorea that it is closely allied with forms of psychic disturbance, Dr. Schuchardt describes six new cases, and concludes that the choreic type of psychosis is characterized by intense irritability and a strong inclination to quite sudden outbreaks of violence. The alien movements are often the first symptoms of impending psychic dissolution. It is now quite well established that the seat of pure chorea is in the brain, and chiefly in the grey substance of both the basal ganglia and the cortex. Its contagious nature by imitation, the close relation between motion and sensation generally, Meynert's conception of chorea as a convulsive phenomenon of irradiation of the fore-brain, the fact that choreic movements desist in sleep and are increased by mental excitement and by passion and fright, all indicate its close affinity with psychic processes. Congruent groups of muscles must constrict distinctly and in definite order if co-ordinated motions are to be produced. If the excentric impulse from the volition centres finds this plexus or series of associated constrictions broken up or inverted or unevenly interrupted, and the symptoms of chorea are present, and causes or is the concomitant of dissolutive, degenerative symptoms in the psychic zones.

Dichterische Einbildungskraft und Wahnsinn. Prof. DILTHEY. Leipzig, 1886, pp. 30.

The author opposes the commonly asserted kinship between genius and insanity. They are as unlike as the heat from healthy play or superfluous vitality and the heat of disease. A genius differs from common men in having more energy, in taking greater pleasure in his mental processes, is not pathological, but a perfect or superior type of man. His reciprocity with his environment is closer, his mental images, though vivid, numerous and spontaneous, as is shown by the interesting accounts of their mental processes given by several authors quoted, are especially distinguished, even in geniuses of the most demonic type, by being in closer and more logical relations with the environment and with each other.

Konrad Deubler. Von A. DODEL-PORT. 1886.

This remarkable work, in two large volumes, consists of day-book, biography, and correspondence of an Austrian peasant-philosopher. The son of a miner, apprenticed to a miller, later a baker, inn-keeper, guide, and peasant, engaged all his life in hard manual labor and suffering manifold afflictions and indignities, he gradually,

by his own almost unaided and unschooled efforts, wrought his way to learning, gathered a library of his own slender earnings, attained singular beauty and independence of character, came into correspondence with many learned men. Engaged in pondering the highest themes while occupied with the lowliest duties, there is much in his opinions and traits which suggests Epictetus and Boehme. His portrait in steel is prefixed.

Die Bedeutung der Mimik für Diagnose des Irrseins. Von Professor LIKONSKY. Neurolog. Centralblatt, October 15 and November 1, 1887.

Two kinds of mimetic movements of the insane are distinguished, expressions of changed consciousness, and especially self-feeling, and abnormalities of facial innervation which have nothing to do with mimesis. In melancholia attonita the lower facial muscles are relaxed and the face seems prolonged. The corners of the mouth are drawn down. Horizontal wrinkles extend often entirely across the forehead. The mouth is shortened horizontally and slightly open. The muscles become fixed as a mask, and from contraction cease to express emotional character. In excitement they respond to emotional change very slowly. In mania the "muscular insanity" of the limbs is seen in typical cases as grimaces that do not express the emotions they would normally indicate. General excitement is also expressed in tensions that multiply wrinkles and sharpen the features. The expression of opposite emotions at the same time by different features is typical. In secondary apathetic dementia the face is smooth and expressionless, save the corrugation caused by the m. frontalis, which retains its emotional excitability longer than all others. In secondary dementia and verrücktheit there is much in common. Most interesting, however, is the mimesis of degenerative states. Here three types are distinguished: (a) Great preponderance of the muscles of the forehead over those of the lower part of the face. Sometimes all nuances of emotion are expressed by the frontal muscle alone in multiplying and deepening both vertical and horizontal corrugations. In other cases this muscle habitually expresses concentrated attention or meditation. (b) The upper lip is enlarged and is the centre of emotional expression, the excitement passing easily into irregular choreic movements. (c) The muscles involved in smiling may be the centre of excitement, and then those involved in sneering and crying are often involved, so that the laughter is convulsive and pathological. The eyes often sparkle, but the joy expressed seems painful. Duchenne's charts show that this involves different muscles from those involved in laughter mingled with sadness in normal cases. In all these cases the mimetic change is primary, so that emotions, even though unchanged, must work upon a changed mechanism. The mimesis is independent of will and consciousness. Relaxation and isolated partial changes in the muscular innervation of the face are also observed. After these higher psychic functions are weakened, the play of emotional expression on the face becomes more free, sharp, and intense. Mimesis of an undifferentiated character, and that involving the thick upper lip alone, are especially common among the savages, and may be called devolutive in the insane. These symptoms may be brought into relation with other expressive movements and have high diagnostic and prognostic